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FORGOTTEN PAINTERS.

The *London Academy* publishes a review of a local exhibition which is of vital interest and follows herewith:

"To Messrs. Shepherd's exhibitions one goes with the pleasantest anticipations, for this firm has an enviable reputation for resurrecting the work of painters unworthily forgotten—a reputation ably sustained by the collection now on view at 27 King street. In the saleroom the achievements of the minor painters of the Early British School too often masquerade under more famous names; at Messrs. Shepherd's the true authors find acknowledgment in the catalogue. No painting pretends to be better than it is; each stands on its own merits, with the result that we are not less but more interested in the portrait of 'Mrs. Featherstonhaugh' (69), for example, when we learn that it is not by Reynolds, but by his 'drapery man,' Mr. Peter Toms, R.A. Again, the 'Portrait of an Architect' (103), by Bartholomew Dandridge, throws light on the authorship of more than one dubious Hogarth, just as the 'Landscape' (115), by Thomas Hand, reveals an apt pupil of George Morland, a pupil whose work is not infrequently taken to be his master's. Morland himself is represented in this collection by a delightfully British portrait of 'The Old Squire' (75), while a portrait and a fascinating study in three colors by Reynolds, a millboard painted on both sides by John Constable, a charac-



DAVID C. PREYER, *Editor*

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teristic 'Woodland Landscape' (110), by Patrick Nasmyth, and a full-length portrait of 'Lord Belhaven' (80), by his father, Alexander, the painter of Burns and the inventor of the 'bow and string' bridge—all these, not to mention a Hoppner, an Etty and an unfinished David Cox, indicate the justness of the exhibition's claim to represent the greater as well as the lesser lights of Early British art.

"But somehow it is always the lesser lights who interest us most at Messrs. Shepherd's. Perhaps their work has a novelty lacking in that of the more famous. The portrait group by William Dobson (1610-46), shown at Burlington House this winter, revived interest in this British contemporary of Van Dyck, and his strongly drawn, soberly colored portrait of 'John, Lord Belasye' (68), confirms our high opinion of this early and ill-fated champion of British painting. Dobson may not have the elegance of Van Dyck, but he has all his strength and is a master of his craft.

"Notwithstanding the fine classical ring of his name, Mark Anthony, the painter (1817-86), is practically forgotten. The rich quality of his little picture of 'Heifer' (70), proves that he did not go to Barbizon and work with the French Romantics for nothing, that England might remember his existence as well as that of Troyon. One foreigner is included in this collection, the French painter, C. Michel. But his 'Landscape' (107), with the luminous sky, is so akin to Crome in quality that we might call Michel's art British in sympathy if not in origin. A trio of artists' portraits must not go unmentioned, those of Richard Wilson and W. Collins by themselves, and that of Turner, by J. T. Smith, the author of 'A Book for a Rainy Day'; while no admirer of Mr. Tree should fail to visit Messrs. Shepherd's, if only to see Zoffany's portrait of that favorite actor's double, 'John Moody as Father Foigard' (126)."

C. W. KRAUSHAAR

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